

# Catholic Theatre Conference

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No. 13

**President**  
Therese Marie Cuny

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Evanston, Illinois

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## DANCE POETRY

Sister Mary Leola, B.V.M., Mundelein College

*This article is the first of a plan to bring into the pages of The Catholic Theatre one authoritative article each month on some phase of theatre. Sister Leola, B.V.M., long associated with Mundelein College, has an artistry, a sensitivity toward her work as a director that has made her unique and given her productions an extremely individual quality. Long an exponent and a successful demonstrator of the beauty and adaptability of Verse Choir to theatre needs, she herein offers suggestions and insights into this field as they can be coordinated with bodily expression.*

Choric speech and dance were one in the Greek drama. Although Dance Poetry is a recent development of the modern theatre, its origin is that of drama itself. In the years that elapsed after the choric productions of Periclean Athens, the dancing chorus played little or no part. Not until the twentieth century renaissance of choric speaking had inspired poets to readapt the classic chorus to the mold of modern drama did dancers add the second touch of choreography. The result was the Dance Choir.

In Dance Poetry material, the bibliography is large for this form may interpret every kind of composition from short lyrics to full length choric dramas. In the short lyrics three poems which are particularly impressive and have passed the performance test at Mundelein College are Hilaire Belloc's "Tarantella," James Weldon Johnson's "Let My People Go," and G. K. Chesterton's "Lepanto."

The Latin mood and the alternately legato and staccato rhythms of "Tarantella" make it an ideal Dance Poetry selection. In the Mundelein production, however, there was no attempt to reproduce an authentic Spanish dance, but rather a desire to suggest the feeling of verve and abandon with large circular movements. In this staging the speaking choir acted as an organ of sound with most of the impersonation enacted by the solo dancer. To heighten the mysterious atmosphere of "Tarantella," the choir stood behind a transparent curtain on which loomed the gigantic shadow of the soloist dancing in front of it. The only music was the sharp ring of the soloist's cymbals and the muffled heel-beats of the choir.

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Sister Joseph Leona  
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## ROYALTY REDUCTIONS 1953-1954 SEASON

Group Members of CTC are entitled to a special royalty reduction this season on the titles listed below. Please hold this list for reference all year. To obtain this membership dividend inform the Secretarial Office: 1) the name of the play you wish to produce; 2) the dates of your performance. CTC will certify to the publisher your eligibility for the reduction and the publisher will bill you at the lower rate. Royalties under this plan must be paid 30 days before performance. Please allow extra days for correspondence.

### SAMUEL FRENCH

	LIST	1st	CTC 2nd
College Widow	\$25	\$15	\$15
Seventeen	25	20	15
Yellow Jacket	25	20	15
King's Servant	25	15	15
Respectfully Yours	25	20	15
High Ground	50	35	25
Song At The Scaffold	25	20	15
The Velvet Glove	50	35	25
Joyous Season	50	25	25
Tobias And The Angel	25	15	15

### BAKER'S PLAYS

Sing Out Sweet Land	—	\$50	\$25
I Have Five Daughters	25	20	15

No reductions are quoted on plays published by Dramatist Play Service and Dramatic Publishing Co. but reductions will be considered on the following if requests are submitted through the CTC office:

### DRAMATIC PUBLISHING CO.

Cheaper By The Dozen  
We Shook The Family Tree  
Seventeenth Summer  
Pride and Prejudice  
Great Big Doorstep  
Song Of Bernadette

### DRAMATIST PLAY SERVICE

The Heiress  
The Young And Fair  
Excursion  
The Curious Savage  
The Grass Harp

*Concluding  
Harris P. 2*

## (DANCE POETRY Continued)

In "Let My People Go," the speaking choir formed a static vocal foreground, while on levels high above them groups of dancers typified the persecuted children of Israel and the arrogant, black-caped generals of Pharaoh's army. The choreographic pattern comprised a series of movements toward the audience, until at the end the dancers broke through the choir and rushed to the footlights with the poem's final jubilant challenge to the "sons of Pharaoh."

The synthesis of the two arts and the most novel performance was effected when the whole choir spoke as they danced in the interpretation of Chesterton's brilliant account of the battle of "Lepanto." The movement was patterned in a triangular arrangement of levels and steps. At times the entire choir danced, at other times six dancers were balanced against twelve with the two divisions executing counter movements. The pronounced rhythmical beat of the lines of "Lepanto" suggested the use of percussion accompaniment, with the drum accenting the increasing tempo and rising climaxes, and a final crash of cymbals signalling the victory of Don John of Austria!

The formalized movement of the dance choir is appropriate for the staging of such choric dramas as *Jeanne D'Arc*, *Three Miracles of St. Cecelia*, *Murder in the Cathedral*, and *Juggler of Notre Dame* — perhaps even for the beautiful *Satin Slipper*. In these dramas the choir represents a group of individuals serving as an accompaniment to the main action of the play — the jury in *Jeanne D'Arc*, the disciples in the *Three Miracles*, the townspeople in *Murder in the Cathedral*. The impersonation is simple and the main body of the choir moves and speaks in unison or antiphony as in the jury of *Jeanne D'Arc*. The stylized movement of the jury gives it an individual character in keeping with the spirit of the play.

Writing of a verse choir adaptation of *Brother Petroc's Return*, Mr. Emmet Lavery said, "While normally the use of women in men's roles makes a distinct break in stage illusion, the opposite is true in the stylized approach of Verse Speaking Choirs. In this form one forgets quite quickly that these are women in the robes of Monks — the drama in fact seems to ascend to a new plane where it is the song and not the singer that holds our attention."

Choric Drama is of special interest to Catholics because of its adaptability to religious themes. The Catholic Church has chosen this medium in presenting the great ritual of the Mass — the perfect drama! Catholic poets and playwrights have given us beautiful themes for Choric Drama and Dance Poetry in *The Hound of Heaven*, *The Dream of Gerontius*, *Faustus*, and *A Woman Wrapped in Silence*. Perhaps Dance Poetry is the beginning of a future Catholic Theatre form of drama, whose strength will be the integration of the allied arts developing the great themes of the Church!

## TIMES HAVE CHANGED

A recent study of the Chevron Players' roster at St. Mary Academy, Monroe, Michigan, reveals some startling facts. Sister Margaret Mary, the director, tells us that since active cooperation with the Catholic Theatre Conference, students have found "dramatics" a stepping-stone to higher things. In the past nine years, 33 have entered Religious life; four have gone on the stage and two into radio work.

These 33 members are now in both the contemplative and active life. How are they putting their dramatic talents to use? The contemplatives are putting into dramatic form the Lives of the Saints for the celebration of Community feasts, and we hope, will some day have them published for others. The active members are also using their dramatic talents. In the Home for the Aged, a Little Sister of the Poor is eliciting smiles from her charmed audience through the ready wit cultivated as the school comedienne just a few years ago. In the far-flung Mission fields of Africa and Puerto Rico as well as in the orphanages, grammar and high schools other members are finding ample opportunities to put their abilities into practice in organizing the Pastor's feast-day programs, the annual play, or the weekly skits for Sodality and "pep meetings."

The Dramatics Department of St. Mary Academy has benefited from this influx into the convent in a rather unusual but none-the-less substantial way. A steadily increasing supply has been given to costume room as parting gifts by those who have no further use for formals evening coats and jewelry.

Yes, — times have changed! Nine times out of ten, if the present generation of girls were to ask their mothers and grand-mothers if they took "dramatics" when they were in High School, the answer would run something like this: "No! My parents were afraid I'd go on the stage." Now, parents of the Academy students who want to elect "dramatics" might be heard to say: "No, I'm afraid you'll end up in the Convent!"

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## FROM THE PRESIDENT'S DESK . . .

The difference between Theatre and Catholic Theatre is subject for a great deal of ponderous thought. Basically however, can we summarize by saying that each Catholic theatre production finds Christ a part of the cast and crew — a member of the company — standing in the wings, prompting, blessing sincere if sometimes faulty efforts, lifting hearts exaltingly in the thrill and power of holding an audience. An unseen member? It's sad to know that we sometimes keep this Member of the cast from appearing. Isn't it our job to make Christ seen through our work on the stage? Isn't this the real end of Catholic Theatre?



## CROSS-COUNTRY CIRCUIT

### College and University

Loyola University of Los Angeles opens the curtain in late November on **BELL, BOOK AND CANDLE**, as their first offering of the season. In December, they expect to do an original written by Rev. Joseph Brusher, S.J., a member of the Loyola University faculty. Plans for Spring center around the presentation of **THE VAGABOND KING**. Ted deLay will direct this interesting and varied program.

St. Mary-of-the-Woods College (Terre Haute, Indiana) will present **SEVEN MIRRORS** in the College auditorium on November 7th. This is the first production of the Year. Sister Mary Olive, S.P. director, reports that a very enthusiastic cast and an ingenious crew are hard at work to make this presentation live up to the standards of past productions.

Catholic University of America opened its 1953-1954 theatre season with Shakespeare's **HENRY IV**. Under the direction of Leo Brady, it played for the customary two-week run.

The remainder of the season includes Sophocles' **ANTIGONE**, Mary Chase's **HARVEY**, T. S. Eliot's **MURDER IN THE CATHEDRAL**, and a new original musical comedy.

Players Incorporated, the much-travelled troupe from C. U. have prepared **THE MISER** and **OTHELLO** for presentation during the 1953-54 season. Bookings are coming in at a rate that gives promise of another successful season for these enterprising players.

Mt. St. Scholastica College (Atchison, Kansas) is opening its year's program with the very ambitious production of **BRIGADOON**. Mary Pat Richardson, a student of the Drama department, is the choreographer. From all reports the lads and lassies are "knee deep in heather!" The production is scheduled for late November.

**CHARLEY'S AUNT** was chosen as the "opener" of the season for the Anselmian Abbey Players of St. Anslem's College (Manchester, N.H.). This was truly an "all-Anselmian" endeavor as they used their coeds in this first offering. They were members of the new St. Anselm College Nursing School, and are serving full time now as members of the Abbey Players.

Four performances of **CRAIG'S WIFE** were presented by Mount St. Mary College (Los Angeles, California) in late October. Frank Hanley was director of this drama by George Kelly.

The College Genesian Club of Mount Marty College (Yankton, S.D.) will present **CRY HAVOC** in late November. Sister M. Jeanette, O.S.B. is the director.

Clarke College has a varied and full program for November. **THE GRASS HARP** was given "in the round" on November 7 and 8. The CU Players will be featured in their presentation of **THE MISER** on November 16. On November 18, in collaboration with the Music department which will feature **CHOPIN MOODS**, the Drama students will stage several modern dance numbers and projections of free form to the accompaniment of single or duo piano numbers.

Honandra, the Dramatic club of Holy Names College (Spokane, Washington) will soon begin casting J. M. Barrie's **DEAR BRUTUS**. Presentation is planned for mid-January. Tryouts for the new members of Honandra were held on October 11th.

### COMMUNITY THEATRE

Catholic Theatre Guild of Mobile couldn't wait for Labor Day to begin the season's Drama program. Most of them spent their vacation "on the boards" and so, on September 3rd and 5th, they were ready with a production of "Conflict" in the C. Y. O. auditorium. It was directed by Rev. Victor Henken. Now their efforts are turned to "Dragon" which will be presented in late Fall. This will be directed by John Heald.

Programs from the Guild give evidence of a large membership and an interested one. The large technical staff indicates that they do not want for willing hands. In addition to the plays, the Guild edits a newsy letter sent each month to the members.

Are we too late to congratulate the new officers, Charles Burch, president, Margaret Henker, Vice-President, and Rose Soto, Secretary-Treasurer, on their new offices? Our best wishes and may none of your worries be Dramatic ones!

A new play entitled **NORTH LIGHT** was presented at Winston-Salem, North Carolina from September 23 to 26th, directed by Edgar Klotten. The romantic drama written by Joe King, a graduate of Catholic University, as is Mr. Klotten, had an impressive cast headed by Melinda Markey, Clarence Derwent, and Hurd Hatfield.

### HIGH SCHOOL

Providence High School (Chicago) celebrated Open House in late September, with a presentation of the play **INSOMNIA**. On October 22nd, in celebration of Founder's Day, they presented **HERITAGE OF SPLENDOR**.

On November 20, 21, and 22, Academy of Holy Angels (Minneapolis) will present **MURDER IN A NUNNERY**. Boys from De La Salle High School will play the supporting roles. Miss Margaret Kane, assistant Drama director, is in charge of the production.

Bishop Hogan High School of Kansas City, Missouri, presented **THE CURIOUS SAVAGE** on November 6, 7 and 8. Sister Mary Jovita is the director.

## FESTIVAL NOTES

The Board of Directors of The Chicago Drama Festival report plans progressing rapidly and with promise of much success. This will be the ninth annual Festival. Loyola Academy will again act as host to the twenty-three participating schools. The dates are November 27, 28, and 29 and the place is Loyola Community Theatre (Chicago). Reverend Karl G. Shroeder of Loras College will act as Critic-Judge.

An invitation is extended to all CTC members to come for part or all of this three-day event. The program is as follows:

### Friday, Nov. 27

- 9:00 Marywood Academy THE IMPORTANCE OF BEING EARNEST (cutting)
- 9:45 Loretto Academy (Woodlawn)
- 10:30 Convent of Sacred Heart (Lake Forest) THE CORN-HUSK DOLL
- 11:15 St. Elizabeth High School HIGH WINDOW
- 11:45 Comments by Critic-Judge
- 1:00 Providence High School ALL ON A HEAVEN'S DAY
- 1:45 St. Michael's High School BETTER OFF DEAD
- 2:30 St. Mel's High School
- 3:15 St. Francis High School (Joliet) WOMAN IN FREIGHT CAR
- 4:00 St. Scholastica High School I SHALL BE WAITING
- 4:30 Comments by Critic-Judge

### Saturday, Nov. 28

- 9:00 St. Ignatius High School WINTERSET (cutting)
- 9:45 Convent of Sacred Heart OUR HEARTS WERE YOUNG AND GAY (cutting)
- 10:30 Mallinkrodt High School
- 11:15 Nazareth Academy (LaGrange)
- 11:45 Comments by Critic-Judge
- 1:00 Loretto High School OUR HEARTS WERE YOUNG AND GAY (cutting)
- 1:45 Immaculata High School BOY WITH A CART (cutting)
- 2:30 Leo High School MESSAGE TO KHUFU
- 3:15 Trinity High School (River Forest) "5:00 to 5:30"
- 4:00 Academy of Our Lady (Longwood) BOY WITH A CART (adaptation)
- 4:30 Comments by Critic-Judge
- 8:00 Dance for high-school students

### Sunday, Nov. 29

- 1:00 Alvernia High School SONG AT THE SCAFFOLD (cutting)
- 1:45 Loyola Academy AFRAID OF THE DARK
- 2:30 St. Phillip High School GAME OF CHESS
- 3:15 Josephinum High School "5:00 to 5:30"
- 4:00 St. Gregory High School OUR TOWN (cutting)
- 6:00 Banquet

## DUES

At the expense of sounding repetitious, may we say how much we've been impressed by the promptness with which the majority of members have paid their dues. Our organization — and it is ours (emphasis on the plural form!) — can only function as its members add financial support to their interest and effort.

It is gratifying to know that CTC members realize this. It is encouraging to the officers whose morale can easily slump around this time of year when things pile up with the speed of atomic energy. Thank you!

And to those few who have forgotten up to date — will you help us to keep your organization financially secure in its efforts to serve you?

May we remind you too, that dues (other than high school memberships which are to be sent to Regional Director) should be mailed direct to the secretarial office. This will eliminate loss of time in acknowledgment and free the regional chairman or board members of unnecessary work.

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The Clark College Drama Festival for high schools of the Midwest area will be held on November 14 and 15. A social in Clarke Union for the young people on Saturday and a round table for teachers on Saturday evening are new and interesting features this year.

The Fifth Annual Play Festival for High Schools of Texas will be held at Incarnate Word College in San Antonio on November 13, 14 and 15. About 15 schools are expected to participate.

Academy of Holy Angels (Minneapolis) will act as host to the 6th Annual Drama Festival of the Minnesota Catholic High School Association on November 14. Therese Marie Cuny will serve as critic-judge. The eight school participants are:

- St. Joseph's Academy
- Convent of the Visitation
- Cretin High School
- Our Lady of Peace Academy
- Academy of Holy Angels
- St. Margaret's Academy
- St. Anthony High School
- De LeSalle High School

Mount Marty College, Yankton, South Dakota, was the scene of a successful Drama Festival on November 3rd. Sister Charitas, Academy of Holy Angels, Minneapolis, served as critic-judge. The 40 members of the Mount Marty High School Players Club acted as hostess for the day. Their entry LADIES IN RETIREMENT was directed by Sr. M. Jeanne, O.S.B.



# HIGH SCHOOL THEATRE

## MEMORIZE AND CONQUER

There is perhaps no one single factor that contributes more to a smooth production than the memorizing of lines. Yet it is the one factor that is most often left to chance. It is more or less taken for granted that, when the time comes, the lines will be memorized. In the minds of most amateurs this "time" is usually the dress rehearsal. And even then if one should forget his lines there's always the prompter. Or, as some hopefuls sometimes think, one can always ad lib. Heaven forbid that any amateur (or professional) should think himself capable of doing on the spur of the moment what the author has labored over for months at a time. Dialogue is human speech so wisely edited and so highly selective that the actor is rare indeed who can fill in a gap by ad libbing without doing serious harm to the play as well as to the performance.

It is impossible for a director to perfect the timing and tempo or bring out the rhythm of the play unless the actors know their lines at least two weeks before the dress rehearsal. It is impossible for the actor, no matter how talented, to develop and broaden his characterization or bring out the complete and satisfactory interpretation of his lines if he is fighting for words. A play should delight and entertain an audience. It should be for the actors a medium of creative self-expression the joys of which border on the sublime. Yet how often is it rather an agony for both actors and audience. It leaves the director exhausted, the actors frustrated and the audience determined to avoid such ordeals in the future. What is the basic reason for this torture? The failure to learn lines early, completely and adequately.

To discover the cause is only half the cure; therefore, the following suggestions are offered as remedy:

1. Each member of the cast, regardless of the number of lines involved, must realize his responsibility to learn his lines quickly, completely and accurately.

2. Do not delay. Start memorizing immediately.

3. Get a deep, vivid and lasting impression of the whole story. Your lines are an integrated part of the dialogue, not isolated fragments of speech.

4. Don't cram! The actor who sits down and tries to memorize a play or an act in one sitting is using twice as much time and energy as is necessary to achieve the same results, when a repeating process is done at judicious intervals. Five minutes of vivid energetic concentration on one scene will produce greater results than hours or days of frenzied last minute cramming.

5. Don't depend on rehearsals for line memorization. Rehearsals will aid the process but will not produce the early learning of lines essential to a good production.

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## SUMMER THEATER

By Joan Pat Schowalter

*Joan Pat Schowalter is a graduate of Alvernia High School, Chicago, and at present is a drama major at Rosary College, River Forest. Joan Pat won a gold medal at the Chicago Drama Festival in 1950 for her portrayal of the Girl in the one-act play "The Spinners."*

Having just completed my second season as an apprentice at a summer theatre, I feel that I may be able to supply some practical information regarding its advantages and disadvantages. As I see it, there are two types of summer theatres and since I spent one season at each type, I'll try to evaluate them both from the viewpoint of an apprentice.

One type of summer theatre brings in "packaged shows," that is, shows that bring the entire cast with them and usually feature some well-known stage or movie star. Since the cast travels with the show, this diminishes the apprentice's opportunities to play even the bit parts that one might expect to play. This type of summer theatre offers the apprentice hard work and long hours but it also offers the opportunity to meet and associate with well-known stars. However, in terms of furthering one's acting career by means of gaining practical experience, I consider this type of summer theatre to be of little value. Its main advantage is that it offers the apprentice the opportunity to make social contacts that may be of value later in one's career.

The second type of summer theatre has a resident company and all those connected with the shows live on the theatre grounds. The company usually numbers from thirty to forty people and living accommodations, in the form of cottages and dormitories, are provided by the theatre owner. The entire company eats, works, relaxes and acts together. And if there is a job to be done, it isn't necessarily assigned to an apprentice but to the member of the company who is best equipped to do it, whether that be the leading man or the director's ten year old son.

The usual run of a play is a week. Since the Equity ruling states that seventy per cent of the cast must be Equity members this leaves thirty per cent of the roles open to apprentices. And this doesn't necessarily mean that you play only bit parts and walk-ons; if you're suited for a part, you're given it whether you're an apprentice or Equity member. But no matter what part you're playing, you're acting with a professional cast in a professional show and thus acting your way into Equity.

Naturally there is much work to be done when there is a new show each week. Flats must be washed and repainted, props must be found, handbills must be distributed to all neighboring towns, lines must be learned, costumes chosen and a hundred other necessary jobs. When you don't have an act-

(Continued on Page 6)

## (SUMMER THEATER Continued)

ing job in the show, you may be doing anything from ushering to making weird moans and groans for off-stage sound effects.

The most advantageous aspect of this type of summer theatre, aside from the fact that you're gaining practical experience, is the realization that you're learning to live and work with people in harmony and friendship. And these theatre friendships are never forgotten.

But no matter what type of summer theatre you choose, when it gets to be seven-thirty and the box office opens, the stage is set and lit, and the dressing rooms come alive, you'll realize that there is no place in the world more glamorous, more nerve wracking, or more thrilling. In fact, it can sometimes be too thrilling. I recall one show in which I played the part of a nurse — I was to wheel the leading man off-stage in a wheelchair. Just as I got center stage, a bat swooped down and missed my face by inches. Well, I wheeled him off stage but in my haste I went through the wrong door and so I had to come out again and leave through the correct exit. Was the leading man angry? I should say not, he was as much upset by that bat as this apprentice was.

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## (MEMORIZE AND CONQUER Continued)

6. If possible write out your lines. Writing will help to impress them more firmly and vividly on your mind.

7. Better still, put your lines on tape. Then listen to them. Hearing them as well as seeing and speaking them is a memory aid that cannot be over-emphasized.

Lines that are learned early and well give you added confidence, a feeling of reserve power, increase your poise and stage presence and give your characterization time to grow and develop.

There is no magic formula for memorizing lines. No matter how you do it it's work! The important thing is that you do it quickly and thoroughly.

—Rev. Guy E. Guyon  
Central Catholic High School  
Green Bay, Wisconsin

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## STAMP SALE

High school students are responding with their usual wonderful response in the sale of Christmas stamps. It is a little too early to give actual figures, but requests are coming in at a rate that indicates their awareness of the benefit and value of this project.

## NEWS FROM HERE AND THERE

St. Mary's Academy, Milwaukee, Wisconsin

St. Mary's Academy Players opened this year's dramatic activities with a TEN-PENNY Show to reimburse their treasury. The play — "Thursdays at Home." Their next scheduled program is a 3-day variety show.

Sister Mary Veronice, O.S.F., is the sponsor.

Immaculate Conception Academy, Dubuque, Iowa

The Immaculata Players opened their activities this year with two reports. One report that of Nancy Witte and Dorothy Burbach, delegates of the Drama Club at the Denver Convention; the other that of Susan Defendi, a student at the Summer Theatre Workshop at Clarke College. Both reports went over so well that within a week they obtained a membership of 27 girls in the Conference.

Plans for the first semester include the following Verse Choir programs: "The Canticle of the Sun," "A Portrait of St. Claire" and "The Bells of Assisi." The players will commemorate the Jubilee Year of the "Motu Proprio" of Blessed Pius X by presenting "All Things in Christ" — a choric drama. In November, they will again participate in the high school one-act play festival at Clarke College.

Sister Mary Generose, O.S.F., Moderator.

## Chicago Drama Festival

November 27-28-29 marks the 9th Annual Chicago Drama Festival. Father Schroeder of Loras College, Dubuque, will be Critic-Judge of the 22 plays to be presented. Walter Bamberger, president of the Festival, extends an invitation to all C. T. C. members to attend the three-day program at the Loyola Community Theatre. Remember the date — Friday, Saturday and Sunday of the Thanksgiving week-end.

It's speech, speech, more speech at St. Boniface High School, Cold Spring, Minn. A new speech-music course was inaugurated for freshmen last year. The first semester speech is taught three times and music twice. Vice-versa the second semester. Last year's freshmen were delighted with the course. So much so that upper classmen begged for speech. As a result, 130 students out of a total enrollment of 300 are registered for speech.

Sister M. Michaela, O.S.B., is the instructor at St. Boniface.

Immaculata High School, Chicago, Ill.

Plans for the first semester include a Christmas program by the Verse Choir, "The Story of the OTHER WISE MAN" and an adaptation of "The Boy with the Cart" by Christopher Fry.

Anna Helen Reuter, Drama Director.

The Masque and Wig, Drama Club of Academy of Our Lady (Chicago) held their third annual Reciprocity day for the Drama students of Leo and Loyola High Schools. The boys, together with their moderators and directors, were entertained by a presentation of the play DID YOU SAY MINK, directed by students Virginia Nolan and Barbara Lecture. Refreshments and dancing in the Gym followed.



## THE WELCOME MAT

The month of October finds the following added to the membership of CTC:

Incarnate Word High School  
San Antonio, Texas

Catholic Central High School  
Alpena, Michigan  
Sister de Chantal

Sister Simeon  
St. Mary's Academy  
Graceville, Minnesota

St. Mary's School  
Burlington, Wisconsin  
Sr. M. Marion, S.S.N.D.

Rev. George Wirz  
St. Bernard Players  
Madison, Wisconsin

Mercy High School (The Mercian Players)  
Milwaukee, Wisconsin  
Mercedes M. Ironside

Salvatorian Seminary  
St. Nazianz, Wisconsin  
Rev. Clyde R. Wagner, S.D.S.

Greetings and welcome!

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## NEW APPOINTMENT

The wheels of progress are moving fast and smoothly in the North Central Region. Organization plans have already been put into effect. Among the changes in administrative work is that of the appointment of Brother James Luke (St. Mary's College, Winona, Minn.) to chairmanship of college division in that region. Brother James Luke brings wide and successful experience to his task. We know that the members of the North Central region will offer fullest cooperation to his plans and efforts to further college activity in that area.

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## COLLEGE STUDENTS ORGANIZE

With a thought to furthering activity and participation among college students in CTC, college committees in each region are being organized. The first of these has been formed in the West Central Region where Mary Pat Richardson, a student of Mt. St. Scholastica (Atchison, Kansas) has been appointed chairman. Mary Pat, an interested attendant at the convention this summer, had many worthwhile ideas and suggestions for this project. She is already lining up these ideas into organized pattern, and college Drama students of that area will be meeting soon for discussion of these plans.

Similar committees will be organized in the other regions. College students interested in playing an active part in organization of such committees in their own regions are asked to communicate with the secretarial office of CTC.

## NEW PLAY

A new play entitled **FOUR SONS OF THE ARDENNES**, translated by Hugh Dickinson of Loyola University (Chicago) has been made available to the members of the CTC.

The drama written by the noted Belgian Catholic dramatist, Herman Classon, achieved an unparalleled run of 300 performances in the tiny country of Belgium — 100 of them presented "underground" as it were, during the German occupation. It had been banned by the German authorities.

With expert theatre craftsmanship, Herman Classon maintains a light and witty touch as he unfolds the exciting adventures of the four sons of Aymon. A ruthless invader besieges these gallant brothers and hunts them down. But they find deliverance — and the fiercely loyal women they come to love — among their own people in the dark forests of the Ardennes.

The cast includes 6 women and 28 men, though many of the latter can be doubled. Costumes are early medieval. The play is in three acts — a total of eight scenes. The play can be simply staged, with drapes and set pieces (as was done on tour by the Belgian National Theatre) but preferably with a unit set and backdrop of cyclorama, and virtually no furniture.

Mr. Dickinson directed the production of this play at Loyola University (Chicago) in late October. A production work sheet, offering ideas and suggestions, resultant of this production, will be offered to our readers in the next issue.

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## NEW ADDITIONS TO THE LIBRARY

Sing Out Sweet Land .....	W. Kerr
Let's Make An Opera .....	Crozier
On With The Motley .....	Stuart Ready
Seventeenth Summer .....	Anne Coulter Martens
Boy With A Cart .....	Christopher Fry
Not My Victory .....	Martin McManus
The Fighting Littles .....	Tarkington
No Way Home .....	Joan Hoogstraet

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New York 16, N.Y.

## THEATRE CONFERENCE WORK SHEET

THE MISER by Molière. Arranged and adapted by Walter Kerr.

Type: A farce in three acts.

Cast: 8 men, 6 women. However, one man can be eliminated by having the parts of Master Simon and the Magistrate played by one person.

The Play: This acting version of **The Miser** can be handled very well by high school actors; in fact, it is the kind of thing that they love to do. The play lends itself to all the dash, verve, slapstick and broad comedy that one could wish for in any farce. It is delightful! Kerr gives many directions and helps which lighten the burden of the director. The miser, Harpagon, is farcically conceived in that he has a passion for wealth. The old man is associated with a large household. He is completely avaricious and sees all things, including his own children, in this light. Fearful of others discovering the extent of his wealth, he attempts to conceal it, but the passion is so dominant that it escapes through his every word and action. This requires a very good actor, but with normal talent and a lot of hard work, the effect can be accomplished.

Production: There are no technical difficulties involved in this production. For a three-act play of this type, it might be hard for high school actors to maintain the pace, spark and bounce that a farce needs, but it can be done. All one needs is a vivid imagination. There is only one setting — the interior of Harpagon's house. This may be done realistically or stylized. The script calls for a statue containing a secret compartment for the cash box. If it is too difficult to build a special statue for this by putting the stomach portion of the statue on a hinge which opens and closes like a door, other hiding places can be used; as a picture hung on the wall with the face, perhaps, opening to hide the cashbox within; a clock; or a large doll with long period dress.

Music: In Kerr's version, the background music is all named and cued. The music is only suggested, other selections may be used. The music does make an excellent background, remembering, of course, that the music is **background** only.

Costumes: The costumes are period costumes of the day and offer no difficulty if one can have access to a costume Company. If the costumes are to be stylized, a good wardrobian will be a help.

Publisher: The Dramatic Publishing Co., Chicago. No Royalty.

By Sister Mary Victor, S.L., Denver, Colo.

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### PUBLICITY

No less a luminary than the brilliant Cardinal Vaughan once said "... the greatest need in the Church is advertising." This is true as well of each department of activity within the church, including theatre. He also said "We have the greatest stock of goods in the world, so why not advertise?" A look toward Hollywood or Broadway is quick proof of the way this medium can be utilized. Indeed, the poorest material is often "a success" because of advertising and the best "goes begging" because of failure to employ this important medium.

Cognizant of these facts, two new offices have been created during the past month. Together, they spell one word — publicity. Mr. Joseph Rice (Immaculate Heart College, Los Angeles) will take over the task of CTC publicity, concentrating efforts on secular papers and periodicals. Sister Mary Agnese,

S.P. (St. Agnes Academy, Indianapolis) will promote publicity in religious journals and diocesan papers. Each brings a wealth of enthusiasm and ability to the field.

Publicity chairmen of each Region will be hearing from Mr. Rice and Sister Agnese soon and receive plans as to coordination of effort.

The Regional Publicity chairmen working in coordination with Mr. Rice and Sister Agnese are really the sparkplugs of the Conference. Without their carefully planned work, the best of our efforts to bring about an understanding and appreciation of Catholic theatre are as useful as a match placed under water.

Let's not "hide our light under a bushel." Let's use that great American medium, advertising, to let the world know what we are doing.



In case you're still shopping for that Christmas play . . . .

**The Legend of The Orb** by Essex Dane (published by Bakers' Plays). There is a good deal of fantasy in this. The basic motive of the play — tolerance of other races — is interestingly brought out. The cast is a very large one, but only 3 characters, a boy, a girl, and the guide (male or female) have heavy roles. The play calls for much detail and thought in production as it necessitates dramatization, within the play itself, of many episodes. Costuming too, requires more than average amount of time in planning and making, but the final production will make this well worth the effort. The play is a good 45 minutes to an hour in playing time.

**St. Francis Spreads Christmas Joy** written by Susan Welty (published by Row Peterson). With the exception of its title, the play is interesting in that it emphasizes the part of St. Francis in the dramatic narration of the story of Christmas. It is also an excellent choice for a boys' group for the cast calls for many more men than women.

**Kings in Nomania** by Percival Wilde (published by Appleton and Company). If you are looking for a play that will delight juvenile audiences, but has, as well, a sobering thought, this is it! It can be produced as simply or as elaborately as you wish. The naivete of this popular and well-written play, the originality of presentation, make it one that is bound to win applause by adults as well as children.

**Everyman of Everystreet** by Mary D. Stocks (published by Bakers' Plays) is the answer to those who wish something different — something in which practical application of the theme is clearly brought out. There are 4 scenes and an epilogue and prologue. A mixed cast of 15 or more. Each scene calls for a change, but, with sufficient props and adequate lighting, scenery changes could be reduced considerably. Parts of the play are modern, the greater part calls for Biblical setting and costuming.

**The Queen's Christmas** by Alice Gerstenberg (published by Dramatic Publishing Company). If it's color and action and spectacle you want, this play has it to offer. The large cast, 7 men, 6 women, and extras are placed in an Elizabethan setting. Decidedly different and very entertaining.

**Christmas On The Village Square** by Henri Gheon, translated by Sister Marie Thomas, O.P. (published by Rosary College of River Forest, Illinois). Much has been written about this in past issues so we won't repeat, but we don't want you to run the risk of failing to include this wonderful choice among the plays considered. The simplicity of thought and the originality of presentation are captivating.

**The Child of Flanders** by Cicely Hamilton (published by Samuel French Company). This is admirably suited to men's groups with its heavy male cast. The action of the Prologue and Epilogue is laid in a cottage in France during the war. The interludes, easily produced against cyc, represent the familiar Nativity scenes. A "man's play" for it has none of the saccharine quality or mawkishness that is so frequently found in Christmas plays.

## NEW SCRIPT

Several requests were made for copies of "No Way Home" by Joan Hoagstraet of St. Louis University. Copies and permission to produce can be had by writing directly to Miss Hoagstraet at the University. A copy of the play has been placed in C. T. C. library for those who wish to read it.



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